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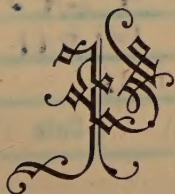
THE KING PENGUIN BOOKS

48

A BOOK OF SCRIPTS

A BOOK OF SCRIPTS

by Alfred Fairbank



Penguin Books

THE KING PENGUIN BOOKS

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HISTORICAL SKETCH

*Whence did the wond'rous mystic art arise,
Of painting SPEECH, and speaking to the eyes?
That we by tracing magic lines are taught,
How to embody, and to colour THOUGHT?*

THE marvellous faculty of writing has led various races to attribute its origin to the gods. Assyrian, Egyptian, Chinese, Indian, and Scandinavian deities have all been held to have given man knowledge of writing. Joseph Champion in his *The Parallel or Comparative Penmanship Exemplified* (1750?) says: 'The origin of PENMANSHIP, or first invention of LETTERS, has been much controverted; but next to GOD, the Author and Giver of all science, it seems rational to think it was derived from *Adam*'.

The beginnings of our writing are now thought to be seen in the pictures made by prehistoric man. First came the drawing of a thing and then the abbreviated drawing used as a sign for the thing (pictograph). A later stage is when the drawing or sign represents an idea: for instance an eye with a tear means grief (ideograph). Eventually the sign represents the sound of a word and, by progressive development, the sound of a syllable and the sound of a letter. The last of these stages is that triumph of the mind—the invention of the alphabet, the means by which the combination of a few symbols may represent any spoken word. The Phœnicians are said to have evolved our alphabet, possibly from Egyptian hieroglyphics, and this Semitic alphabet, made up of consonants and written from right to left (as in modern Hebrew), was borrowed by the Greeks. The names of the letters of the Phœnician alphabet were of things: *aleph* (ox), *beth* (house), *gimel* (camel), *daleth* (door), etc., but the names of the Greek letters, obviously derivative, have no other significance than as names of letters: e.g. alpha, beta, gamma, delta.

The Greeks added vowels, and instead of writing from right to left, they wrote to the left and then to the right in successive lines (in ploughing style) and finally to the right only, as we do – a suitable arrangement for the easy movement of the right arm.

The Romans in turn borrowed the alphabet, either directly from Greek colonists at Cumae (Naples) or perhaps indirectly through the Etruscans, and adapted it. Plate 1 will show that, whatever may have been the influences affecting the early Latin alphabet and inscriptions, the Romans brought lettering to a superb standard of quality.

In the shaping of letters the tools and materials employed encourage certain tendencies. One would expect chisel-cut strokes to be straight, but the pen, gliding over an easy surface, tends to make curved strokes. The finely formed 'serifs' (the formed terminals readily identified in the letter I) are possibly an expression of the carver's liking for ornament, but the incidences of thicks, thins, curves, and gradations are surely vestigial traces of the use of an edged pen or a flat brush.

The manuscripts that have come down to us written in square capitals, plainly related to the carved inscriptional letters (Plate 2), and in rustic capitals, a freer, more compressed and economical script (Plate 3), date from the fourth or fifth century, although some first-century specimens of rustic capitals on papyrus have survived. The two scripts are book-hands of the Roman Empire used for specially valued works. Square capitals may have been reserved for Virgil's works and rustic capitals were seldom employed for Christian manuscripts.

Another book-hand, the uncial, to be seen in our oldest copies of the Bible, had been evolved by the fourth century and was the literary hand for fine books from the fifth to the eighth centuries (Plate 4). The uncial is truly a penman's letter and owes its form to the quill and to vellum – the best pen and the best writing material for a book-script. The pen makes

rounded forms easily and rounded letters supplant angular ones of the earlier capitals.

These three sorts of capitals (or 'majuscules') belong to the family of 'formal' hands. A Roman cursive or informal handwriting was used in letters, documents, etc. (Fig. 1). This cursive writing was developed from the formal capitals, but the tendency of the hand when writing quickly to make the letters in a more direct and economical but less precise manner, led to considerable deviations from the capitals and ultimately

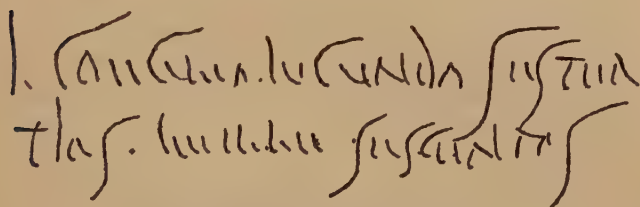


FIG. 1. Roman Cursive. The words are
'L. Caecilio Lucando sester/tios mille sescentos'.

to the appearance of the 'minuscule'. (Minuscules are the small letters such as printers call 'lower-case', as distinct from capitals: e.g. a, b, c, as against A, B, C.)

The letters of the alphabet to be seen in the first four plates, with few exceptions, of which Q is one, are made as if between two imaginary horizontal lines. A mixture of uncial and cursive resulted in the development of the half-uncial, and this hand marks the change to the condition of to-day where the small letters fall between four imaginary horizontal lines, instead of two, because of the extensions of certain letters: e.g. b, d, f, h, k, and l, which have 'ascenders', and g, j, p, q, and y, which have 'descenders'.

St Patrick (? 389–461) not only led the mission which spread Christianity in Ireland but in so doing opened up that country to the culture of Continental Europe. In the sixth and seventh centuries Ireland became a centre of art and learning, attracting Continental visitors and sending out missionaries and the Irish books and script. The eighth-century Book of Kells is written in Irish half-uncials of astonishing quality. Irish monks from Iona brought their culture to Northumbria, and the English national book-hand developed as an insular half-uncial, rather than as a progeny of the Continental hands. The English half-uncial, or round insular hand, is seen at its magnificent best in gospels written about A.D. 700 at the monastery on the Isle of Lindisfarne (Plate 5).

On the Continent, various other regional or national minuscule hands had emerged from the Roman cursive or from a mixture of half-uncial and cursive: *e.g.* Visigothic (in Spain), Beneventan (in Southern Italy), and Merovingian (in France). The history of writing is partly concerned with changes of tempo and status of scripts. A cursive hand, conditioned by economy and speed, may in time be elevated to the status and formality of a book-hand. Then, by a slackening of control, the regularized book-hand may descend to a cursive again or take on cursive characteristics. One cannot be sure whether the Caroline minuscule (so named after Charlemagne) rose from a cursive or from a mixture of cursive and half-uncial, but its clear letters won for it a proud place in the history of the scripts (Plate 7). Charlemagne and the Englishman Alcuin of York (born in 735 and Abbot of the Monastery of St Martin at Tours from 796 to his death in 804) had encouraged and helped to establish this minuscule. Alcuin's revision of the Vulgate and the revival of interest in the classics during the Carolingian Renaissance led to considerable activity by scribes. The Caroline minuscule spread and a particularly sensible and

noble English variant of it was written in Southern England in the tenth century (Plate 8). The Caroline minuscule is still significant, for the lower-case letters in use in England to-day ultimately derive from it.

The Gothic script of the Middle Ages comes from the Caroline, the changed shapes of the letters being due, amongst other possible reasons, to lateral compression or to a tendency to make rounded letters somewhat angular when writing the Caroline hand too freely. It offers a striking contrast to Caroline, for the Gothic became a precise, angular, compressed, black, ornamental letter, lacking the practicality of its clear and freer ancestor. The Gothic letters are often held to have some relationship in form to mediaeval architecture. The spirit of the Middle Ages is certainly as well expressed in its manuscripts as in its buildings. Gothic, at its best, is very much a script to look at and appropriate to such a work of art as an illuminated manuscript. There are many versions of the Gothic letter, both formal and informal, but the size of this book does not allow adequate representation. In Italy the letter did not take on such angularity as in France and England (Plate 12).

But for the spreading influence of the 'New Learning', Gothic letters might have been normally used in England now, as much as they are in Germany. During that transitional and self-conscious period which we know as the Italian Renaissance, remarkable for enthusiasm for the remains of antiquity, for the striving for spiritual freedom, and for the rediscovery of the world and of man, the ecclesiastical and feudal despotisms of the Middle Ages gradually faded away. Scholars (or 'humanists') searched for and copied the forgotten works of the classic Latin authors, which they found in the abbeys, etc., written in the Caroline hands of the ninth to twelfth centuries. The clear writing of the classics accorded with the spirit of the 'new birth' and humanists adopted the earlier

hands for their own usage. The revived Caroline hands, which we term 'humanistic', were called by the humanists *littera antiqua* (Plate 13).

The interest of the humanists in the ruins of Rome led them to the carved letters of ancient inscriptions in stone, and these also were studied and used as models for fifteenth-century manuscripts, memorials, medals, and types.

Printing by movable types is generally said to have been invented by Johann Gutenberg (? about 1450) and to have been

TSI NON Dubitabam quin hanc epistolā
nūcii fama deīq; eff& ipsa sua celeritate supera
tuq; āte ab aliis auditurus esses annū tertiū acc
desiderio nostro & labori tuo: tamen existimau
quoq; tibi huius molestiæ nūcium perferri opo
Nam superioribus litteris: non unis: sed plurib

FIG. 2. From *Ciceronis Epistolae* printed by Nicolas Jenson in Venice, 1475.
(A large initial E has been omitted.)

brought to Italy by Conrad Sweynheim and Arnold Pannartz, who set up a press in a monastery at Subiaco, near Rome, in 1465. The design of Gutenberg's type was taken from a formal Gothic book-hand, but the Subiaco type was founded on the humanistic hands. The first of the types for printing used in Italy, which we should call Roman and recognize as being of our tradition, was that of the brothers Johann and Wendelin da Spira (Venice, 1469), but the finest Roman types of the fifteenth century were those of a Frenchman, Nicholas Jensen (Venice, 1470, Fig. 2), and of the famous publisher Aldus Manutius (Venice, 1495). Both these 'old-face' types have been copied and are in use to-day: the words the reader

now seen are printed in the Monotype version of the Aldine type ('Monotype Bembo'). The letters owe their form to the capitals of the ancient Roman inscriptions and to the minuscules of the neo-Caroline hands of the Italian Renaissance. There is, however, a feature of the lower-case letters certainly not found in the Caroline script, namely the serif such as that at the base of the letters f, h, i, l, m, n, p, q, and r, borrowed, undoubtedly, from the Roman capitals. The oblique incidence of shading and the rhythm of the lower-case letters speak of the pen.

The italic, the supplementary sloping type used by printers for the purpose of contrast and emphasis, is derived from a cursive variant of the revived Caroline letter and owes its simpler form to the tendency of the hand to seek the easier course and to avoid uneconomical pen-lifts. The Roman n, for example, has a rounded arch, and to make a satisfactory arch of this shape one must lift the pen on completing the first down stroke. If the pen is not lifted and the arch springs from the very base of the letter, then the arch is likely to be narrowed, if not pointed, such as in the italic *n*. A difference, therefore, between Roman and italic lower-case types is that one derives from a formal hand and the other from a cursive. The slope and compression of italic letters are also cursive characteristics. The clarity and convenience of the cursive humanistic hand were acknowledged during the pontificate of Eugenius IV (1431-47), when the hand was approved for the writing of apostolic briefs. The script came to be termed *littera da brevi* or *littera cancellaresca*.

The free italic was given precise or 'set' form when Aldus Manutius Romanus published a Virgil in Venice in 1501, the first of his small editions of the classics. This type includes many letters coupled by diagonal joins: a sign of currency in the parent script (Fig. 3).

The significance of the relationship between scripts and printing types is that printing has preserved Renaissance letter-forms and has set a standard of legibility from which it is well that contemporary penmen should not stray too far.

E t me, seu corpus spoliatum lumine maiis,
R edde meis, uicisti, et uictum tendere palmas
A usonii uidere, tua est Lavinia coniunx.
V lterius ne tende odiis. Stetit acer in armis
A eneus uoluens oculos, dextramq; repressit.
E t iam iamq; magis cunctantem flectere sermo
C æperat, infelix humero cum apparuit alto
B alteus, et notis fulserunt cingula bullis
P allantis pueri, uictum quem uulnere Turnus
S trauerat, atq; humeris inimicum insigne gerebat.
I lle oculis postquam sæui monumenta doloris,
E xuniasq; hausit, furiiis accensus, et ira
T erribilis, T ú ne hinc spoliis indute meorum
E ripiari mihi? Pallas te hoc uulnere, Pallas
I mmolat, et pœnam scelcrato ex sanguine sumit.
H oc dicens, ferrum aduerso sub pectore condit
F eruידus, ast illi soluantur frigore membra,
V itaq; cum gemitu fugit indignata sub umbras.

FINIS.

FIG. 3. From a Virgil printed by Aldus in Venice, 1501.

In 1522, Ludovico Arrighi (Vicentino), a writer of apostolic briefs, produced the first writing-manual at the clamour of his friends. The pages of *La Operina*, printed from engraved wood-blocks, offer instruction in writing as well as exemplify the beautiful *cancellaresca* hand (Plate 18). Arrighi's second book,

engraved and printed in Venice in 1523, shows a variety of hands and alphabets, including models for a commercial hand, a notary's script and for Papal Bulls and Briefs, etc. This was followed in 1524 by the very popular writing-book of G. A.

PRECEPTES OF WRITING.

The writer must provide him
these leuē: paper, incke, pen,
penknife, ruler, deske, and
dustbox, of these the thre
first are most necessarie, the foure lat-
ter very requisite.

Choyse of paper.

The whitest, finest, and smoothest
paper is best.

To make inke.

Put into a quart of water two ou-
nces of right gumme Arabick, five oun-
ces of galles, and thre of copras. Let it
stand couered in the warme sunne, and
so will it the sooner proue good incke.
To boyle the sayd stufte together a li-
tle vpon the fire would make it more
spedy for your writyng: but vnbou-
led yeldeth a fayrer glosse, & longer indu-
reth. In stead of water wine were best
for this purpose. Refresh your incke
with wine, or vineger, whē it wareth
thicke,

FIG. 4. From *The Petie Schole* by Francis Clement.

Tagliente containing even more scripts and alphabets (Plate 19). In 1544 G. B. Palatino published a very treasury of scripts (Plate 20). Similar books began to appear in other countries, namely France, Switzerland, Spain (Plates 28 and 29), the Netherlands (Plate 21), Germany (Plate 22), and England.

The first writing-books printed in England, so far as we know, were those of John Baildon and John de Beauchesne (*A Booke Containing Divers Sortes of Hands*, 1571; Plates 32 to 34) and Francis Clement (*Petie Schole*, 1587). Beauchesne's book, an English version of an earlier work of his published in Paris in 1550, shows 'as well the English as French secretarie, Italian, Roman, Chancelry and court hands'. Francis Clement's small book (Fig. 4 and Plate 35) presents two charming examples of scripts: italic and secretary.

The *cancellaresca* hand, traditionally held to have been introduced into England by Petrus Carmelianus, Latin Secretary to Henry VII, was accepted slowly, but it found in Roger Ascham (1515-68) an influential and fine practitioner. Ascham, a pioneer of English prose who wrote 'English matter in the English tongue for English men', was tutor to the children of Henry VIII and later Latin Secretary to Mary and Elizabeth. The Lady Elizabeth under his tuition became a very able writer, and if in later life she confessed to a 'skrating hand' it is not uncommon to find departures from early performances and standards. Ascham's influence is doubtless behind the most accomplished writing of Bartholomew Dodington (1536-95), Regius Professor of Greek at Cambridge (Plate 27).

From being a hand of the Court and of the travelled, the italic became one of the scripts of the well-educated and of scribes. The principal hand was 'secretary', a gothic script. The small sloped secretary, which Billingsley describes as 'the onely usuall hand of England for dispatching of all manner of business', was considered to be a speedier hand and one more suitable for ordinary usage than italic. The two hands were sometimes mixed, and in various ways: for instance when writing in secretary not only might words be put in italic writing for emphasis but italic letter-forms might be introduced in the words.

The writing-book of G. A. Hercolani marks the introduction of a new feature, for the examples are reproduced by engraved copperplate instead of by engraved wood-block (Plate 36). Hercolani's excellent engraved examples are close to handwriting and are free of too great an angularity. In time, however, the engraver's needle, scoring the surface of the polished plate, tended to give to the pupil the letter-forms proper to the burin rather than to the quill, and to lead the writing masters to the use of a needle-pointed flexible pen.

Another factor also pointing in the direction of decay is that the bulbous beginning of *bbk*, etc., which is quite discreet in Hercolani's specimens and may have originated in a natural turning movement of the pen, became an obtrusive decorative feature of the Italian hand without contributing to legibility or speed. Decoration for its own sake is a doubtful quality in a correspondence hand.

Martin Billingsley's book *The Pen's Excellencie* (1618), dedicated to Prince Charles, who was a pupil of the master, shows secretary, bastard secretary, Roman, Italian, court, and chancery hands. Of Roman, to him a hand not much different from Italian, he writes bluntly that 'it is conceived to be the easiest hand that is written with Pen, and to be taught in the shortest time: Therefore it is usually taught to Women ...' Another contemporary, John Davies of Hereford, poet, and writing master to Henry, Prince of Wales, is represented by *The Writing Schoolemaster* which appeared (1631?) some years after his death. His graceful hand, like that of Billingsley, is marred by the weighting of ascenders and descenders (Plate 38).

Edward Cocker (1631-76) combined the arts of penman and engraver and produced over two dozen writing-books engraved on copper, brass, and silver plates. Among the enthusiastic titles are *Pen's Experience*, *Pen's Transcendencie*, *Pen's Triumph*, *Pen's Celerity*, *Pen's Facility*, *Multum in Parvo or the Pen's Gallantry*

(Plates 42 and 43). A number of the English writing masters were contemptuous, aggressive, and vain, issuing challenges and allowing their portraits and excessive praise to appear in their books; but their devotion to their craft and recognition of their eminent predecessors and even of their contemporaries are compensating qualities. Joseph Champion in his *The Parallel* writes that 'Mr. Edward Cocker, a voluminous author, led on by lucre, let in an inundation of copy-books and these followed by others, either vile imitators or pirates in PENMANSHIP, had almost rendered the art contemptuous, when col. *John Ayres*, a disciple of Mr. *Topham's*, happily arose to check this mischievous spirit (which was about the year 1690) and he actually began the reformation of LETTERS, and introduced the mixed round hands, since naturalised and improved amongst us: he was indefatigable and wrote all hands, more especially the law-hands finely; nor is it any diminution of our CHARACTERS who survive him, to own that the colonel was our common father, who so magnificently carried the glory of *English* PENMANSHIP far beyond his predecessors'.

Colonel John Ayres, who produced eleven copy-books between 1680 and 1700 (Plate 46), has wrongly been given credit for the introduction of the italic hands in England; he introduced the French Italienne-Bastarde or 'A la Mode Round-hand'. Two important French writing-books, doubtless well known to English writing masters, were Lucas Materot's *Les Œuvres* (Avignon, 1608) and Louis Barbedor's *Les Écritures Financière*,



FIG. 5. Lucas Materot's *Lettre facile à imiter pour les femmes*.

et Italienne-Bastarde (Paris, 1647). Materot is described by Bickham as the Darling of the Ladies because of the elegant Italian script presented as 'Lettre facile à imiter pour les femmes'. Champion says of Barbedor that 'his performances were peculiarly daring, free and grand', and certainly the brilliant flourished displays of his large folios seem almost to take calligraphy into the sphere of non-functional abstract art (Plate 40). Other influences, bearing on Ayres and his immediate successors and freely acknowledged, were the Dutch Masters, and particularly van den Velde (Plate 37) and Perlingh.

Although the round hand is a development of the Italian hand, a distinction in eighteenth-century nomenclature was made: *e.g.* an anonymous copy-book titled *Young Clerks Assistant* (1733) shows the Italian to be a narrower and lighter letter than the round hand, though otherwise closely related, and to be intended for the Ladies, whilst the round hand was for the Young Clerks and was plainly a business hand.

The development of the round hand was advanced by the considerable school of penmen called forth by commercial necessity during the early years of the eighteenth century; significant members were George Shelley, Charles Snell, Ralph Snow, Robert More, John Clark, and George Bickham (Plates 47 to 49). When, in 1710, George Shelley secured the position of Master to the Writing School of Christ's Hospital there were over four hundred pupils. Bickham's *Universal Penman*, issued in parts, contains not only 212 engraved plates, $16\frac{1}{2}'' \times 10\frac{1}{2}''$, but presents the scripts of twenty-five penmen. English sea-borne trade was expanding, and handwriting and accounting had gained a new significance as Dutch commerce declined in importance. The leadership in writing had passed in the seventeenth century from the Italians to the French and Dutch, but the English running hand (taught often by writing masters who also taught 'accompts') now began to follow English exports

and to spread about the Continent, and eventually to find a place in the writing-books of Paris, Cologne, Barcelona, etc.

During the early years of the eighteenth century the head-line copy-book appeared. An advertisement in a copy of Snell's *Art of Writing* is of a 'Quarto Book to write in, with a Printed Copy at the Top of Each Leaf. Price 1s.'

The copy-books of the second half of the eighteenth century and those of the nineteenth century show hands of the Snell and Bickham tradition, but rather more direct in structure and with less decoration than Snell would have sanctioned. The hair-line is often exceedingly fine and the shading called for carefully controlled pressures. Sometimes the letters are very large, a down stroke being as much as three inches long.

James Henry Lewis (Plate 50) and Joseph Carstairs (Plate 51) both taught that the right hand should be lightly supported by the tip of the little finger and that the forearm should be at liberty and move easily. Lewis claimed George IV, the Emperor of Russia, the King of Prussia, the Duke of Wellington, Lord Byron, Sir Walter Scott and many other 'exalted characters' among his patrons, and also that Carstairs became a pupil of his under the fictitious name of Robert Drury. The Carstairian System of Writing as taught by Benjamin Foster in New York (1830) had much influence on American commercial handwriting.

Vere Foster (1819-1900) arranged for the emigration at his own expense of many thousands of destitute Irish to the United States. His first copy-book, published in Ireland in 1868, was intended to help Irish children who would otherwise be handicapped in America by their lack of education. He was not an expert penman, and Plate 53 is of a model written under his guidance.

William Morris (1834-96), poet and artist-craftsman, who, as early as 1856, had produced illuminations in the mediaeval

manner, was much occupied during the period from 1870 to 1876 in making a series of illuminated manuscripts and during this time began to study handwriting as a fine art (Plate 54). Doubtless he prepared the way for Edward Johnston and his school.

Edward Johnston (1872-1944) turned from the study of medicine to an intense research into the principles of design of manuscript books and the formal book-hands. He was advised as to the best models to study by Sydney (now Sir Sydney) Cockerell, who as a young man had been secretary to William Morris. Johnston taught formal writing and illuminating at the London Central School of Arts and Crafts from 1899 to 1912 and at the Royal College of Art, also in London, from 1901. Enjoying a rare combination of gifts and abilities, he was able to bring to the craft, so debased by the Victorian penman and illuminator, a noble sense of design, the attitude and competence of the true artist-craftsman, and great qualities of intellect and character. Although the sum of his works is not large, yet by their excellence and by his inspiring teaching he has had a considerable influence, abroad as well as in this country. Among his pupils were the late Eric Gill and all those members of the Society of Scribes and Illuminators who are not pupils of his pupils. Mrs Irene Wellington and Miss Margaret Alexander have contributed examples of book-hands to this book (Plates 60 and 61) which at once show the grace and skill of their work and the standards of the Johnstonian school.

Edward Johnston's classic book *Writing and Illuminating and Lettering*, first published in 1906 and reprinted numerous times, taught how to cut a quill, how to write the half-uncial hand, how to design and illuminate manuscript books and broadsides, etc. etc. In his portfolio of cards, *Manuscript and Inscription Letters*, he offered modernized versions of square capitals, rustic capitals, uncials, half-uncials, Caroline, Roman, and italic

hands. Later he taught his students a Gothicized italic hand that he had developed from the tenth-century Winchester hand (Plate 8). He published no models of ordinary handwriting for schools, but at the annual Conference of Teachers in January 1913 he gave an address on Penmanship in which he suggested an *ideal* course. Children might begin with Roman capitals and their origins (tracing with styles and wax tablets the passage of the capital into the skeleton small letter). This is to be followed by the practice of a half-uncial hand, then by a Caroline hand and finally by the development of the Caroline hand into the italic. London schools began experimenting (but, it seems, without consulting Johnston), and print-script, consisting of letters made of straight lines, circles, and parts of circles, and having

print-script

some relationship to Johnston's skeleton letters, began to replace the hands of the copperplate tradition in the infants' schools. There was a seeming economy in having to learn but one alphabet for both reading and writing, and enthusiasm was felt for the simplicity of the system. Unfortunately print-script does not naturally develop into a running hand.

Before Edward Johnston had begun to teach, Mrs M. M. Bridges had issued her models in *A New Handwriting for Teachers* (1898). Her beautiful script owes a debt to the hands of the Italian Renaissance, which she acknowledges, but it is none the less her own (Plate 55).

In 1916 Mr Graily Hewitt, a pupil of Edward Johnston, whose illuminated manuscript books are in cathedrals as well as on collectors' shelves, presented a cursive script for use in schools in his booklet *Handwriting: Everyman's Handicraft*. This model (Plate 62) was founded on those given in the writing-books of

the sixteenth century and that of Palatino in particular. In a later book of the same title (1938), Mr Hewitt, with a view to speed, has shown how certain letters could be modified to admit continuity of the running line, and to subordinate letters of the alphabet to a wave-like (counter-clockwise) action.

The copy-book has given place to writing-cards, an interesting example of which were the *Dudley Writing Cards* by the late Miss Marion Richardson, published in 1928 (Plate 63). These cards gave reproductions of writing executed with a broad pen.

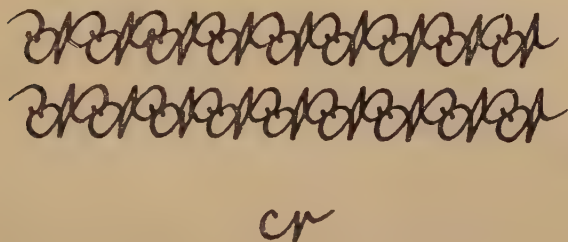


FIG. 6. From *Writing and Writing Patterns* by Miss Marion Richardson.

Later, Miss Richardson introduced a method of teaching pattern-making preliminary to and associated with the teaching of handwriting. The outlet thus provided for the creative impulse of children by the practice and invention of patterns based upon the letters of the alphabet or simple writing rhythms led to a quick acceptance of the system in many schools. Delightful patterns by children of 5, 6, and 7 years of age are given in her *Writing and Writing Patterns: Teachers' Book* (1938). By this time Miss Richardson had reached the conclusion that a child's first pen should write as nearly as possible as a pencil writes.

The italic model in the last plate is from the *Dryad Writing Cards*. The principles of design and teaching of this hand are explained in *A Handwriting Manual* (Dryad Press, Leicester). The pen used was a straight-edged metal stub suitable for fast writing. The hand, of course, has some relationship to the italic of the sixteenth century.

One writes by a system of movements. The cinematograph can show the pen's motions as well as its track, and so future handwriting-reformers may have better means of presenting their models. May their scripts show an equal advance.

PENS

The historic scripts to be seen in the plates fall mainly into two categories: they are written with an edged pen or with a flexible pointed pen. The book-hands are in the first category and the copperplate hands in the second.

The edged pen may be a quill, a reed, or (to-day) a metal pen, and the edge may be straight or oblique. The oblique-edged pen used for some book-hands has the shorter part of the nib on the right-hand side of the split. The strokes naturally produced by the edged pen (*i.e.* when writing without pressure on the nib) are a thick stroke as wide as the pen's edge, a thin stroke (hair-line) at right angles to the thick stroke, and intermediate thicknesses and gradations governed by the direction of the stroke. Curved strokes have gradations of mathematical regularity. The down-stroke is rarely the thickest stroke, and the angle of the thick (or thin) stroke varies between scripts. In a formal hand the strokes are pulled strokes fitted together with many pen-lifts, so:



o n d g o n d g

In a cursive hand these letters would be made without lifting the pen and the strokes would be pulled, pushed, and sidled.

The eighteenth- and nineteenth-century commercial hands require a flexible pointed pen held so that the downstroke, made by the flexing of fingers and thumb, is the result of a pressure that splays the points of the pen.



FIG. 7. From *Libellus valde doctus* by Urban Wyss.
Zurich. 1549.

The hair-line of the early italic is made by a sideways movement of an edged pen, whilst the hair-line of the copperplate-hand results from a release of pressure on the nib. Both kinds of upstrokes are produced by natural and easy movements. Not so natural and easy are the uniform gradations of the copperplate-hands. The edged pen is rarely pointed to the right shoulder: a position more suitable for exerting pressure.

LEGIBILITY

What are the virtues, combining function and delight, which we may look to see expressed in the hands shown in the plates? Obviously legibility should come first, and economy and beauty follow close behind. The degrees and indeed standards of legibility vary considerably. When reading handwriting, we do not expect the ease we enjoy in reading a printed book. What is more important than great ease in reading is that what is written can be read. Robert Bridges held that 'true legibility consists in the *certainty of deciphering*' and that points to every letter being of distinctive and recognizable form.

An indifferent penman will complain of the writing of another poor writer, but this may be not so much that he fails to see his own shortcomings as that legibility depends so much upon what one is used to reading. One's own bad writing is more familiar than the other fellow's scrawl.

Beauty, as well as speed, sometimes conflicts with easy legibility. The Gothic book-hands may make a noble and rich pattern, but they lack clarity.

Naturally in a collection of historical scripts and alphabets there are certain to be archaic features. We no longer use the long s (ſ) in England, and there are other strange characters and signs in the ancient hands that disturb our sense of clarity or legibility because we are not accustomed to them.

ECONOMY AND SPEED

The Virgil written in the careful and complicated square capitals some fifteen hundred years ago (Plate 2) suggests a time when the flying hours had little significance for the scribe. Yet in the same period the time-saving Roman cursive was being dashed

down. It is inevitable that means of economy will be found to reduce the penman's task. Economy will not only modify scripts to save the labour of writing but will save material by a reduction in size of letters, or by lateral compression, or close spacing.

The tug-of-war between economy (as a time-saver) and legibility appears again and again in the history of writing. Speed may in time change a script, but the instinct to write legibly and with discipline and care results in the development of a new script. The fifteenth-century Florentine humanists developed the formal Roman hand from the Caroline and also the informal or cursive italic. The splendid italic of Ludovico Arrighi (Vicentino) is a current hand, shaped by speed and fit for rapid use (Plate 18). It has, however, a set form: which is to say the model is not itself freely and quickly written but is a *copy-book* cursive italic, executed carefully and slowly to make intentions clear. Amphiareo's model (Plate 23), as fine as Arrighi's and clearer, is not, however, a pure cursive. The increase in legibility is procured by formal methods: the m, for example, is made with two pen-lifts, and joins are excluded.

A characteristic of cursive writing is a tendency for the pen to retain contact with the paper or at least to reduce the number of pen-lifts during the progress of the hand across the sheet. Arrighi says that a, c, d, f, i, k, l, m, n, s, t, and u may be joined to the letter that follows, but that b, e, g, h, o, p, q, r, x, y, and z should not (Plate 18). Whether to join or not he leaves to the judgement of the writer. Van den Velde's flourished script, published in 1605, and shown in Plate 37, has few pen-lifts and moreover some words are connected. Charles Snell's advice is to 'perform as much of a Word as you can in one *continued* Stroke'. Joseph Carstairs' exercise in Plate 51 is one of continuity. In print-script, however, there are no joins and nothing about the letters to suggest how they may be joined. Is not Arrighi nearer the

happy mean? There is surely more freedom in lifting the pen when letters do not easily join or when the hand of the writer needs to be readjusted as it moves to the right.

CALLIGRAPHY

Calligraphy is handwriting considered as an art. Fig. 8 shows how a tenth-century Chinese calligrapher expressed thunder and lightning by the form of the characters. Painting, in China, has a close relationship to calligraphy, and calligraphy to painting. If an English calligrapher finds himself writing out a poem about clouds he will not endeavour to make his letters cloud-like, nor will he try to express in his calligraphy a mood created by the poem or the spectacle of clouds. Certainly the objective patterning of his writing may evoke some feeling in the beholder, say of nobility, vitality, serenity, etc. Indeed his writing may be serene when he is transcribing words intended to create a sense of terror and yet not be out of keeping.

The calligrapher, guiding his pen to form legible words, produces a fine pattern and design, and in his writing we may see unity, good form, and good arrangement. Being a craftsman, his liking for tools, materials, and methods will also be in evidence. His aim is to produce a thing of beauty and he will be 'writing-conscious' whilst working. The ephemeral note, beginning 'Dear John' or 'My dear Joan', from a person whose pleasure is in a good hand, will also doubtless be written with some writing-consciousness, and though of modest worth it may, nevertheless, be regarded rightly as calligraphy and appreciated for its beauty.

Eric Gill shrewdly remarked in his *Autobiography*: 'You don't draw an A and then stand back and say: there, that gives you a good idea of an A as seen through an autumn mist'. Calligraphy must have precision.

Unity, an essential virtue, includes affinity of letter-forms to each other, harmony of style, and consistency of rhythmical stress of strokes. Unity is quickly apprehended, and indeed we may see the uniformity of the textual column before we focus our eyes upon the words. For legibility, the letters of the alphabet must be sufficiently individual to be easily recognized and

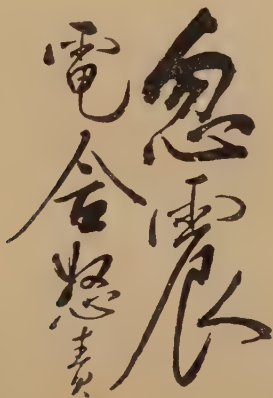


FIG. 8. Specimen of Chinese calligraphy (10th century A.D.) descriptive of thunder and lightning. From *Background to Chinese Art* by H. G. Porteus. Messrs Faber & Faber. 1935.

yet must have affinity: a reconciliation of difference and likeness. The degree of affinity is closer between some letters than others, yet there is even a relationship between (say) an s and all the rest of a good alphabet through size, proportion, and character of stroke. The family likenesses of written letters are partly an expression of penmanship, for the hand tends to limit the several movements it makes in the almost automatic act of writing, and

to progress in set courses. In writing *a*, *c*, *e*, and *d*, for instance, there are somewhat similar (counter-clockwise) motions involved. Charles Snell regarded *i*, *o*, *u*, *h*, and *y* as the leading letters of the round hand and relates all the other members of the alphabet to one or two of these letters. Thomas Weston of Greenwich in his *Copy Book* (1726) showed an alphabet of minuscules, each letter of which was based upon the form of the letter *o*. J. H. Lewis, possibly influenced by an American penman, John Jenkins, unified the alphabet and simplified teaching (too much, perhaps, for letters are entities) by building up letters with a few elements (Plate 50).

The consistent incidence of thicks, thins, and gradations of strokes makes for harmony; and another important factor in creating unity in the script is the regular spacing of letters, words, and lines. In the writing masters' models we may look for equal spacing of letters (or the appearance of it), whilst in free individual hands the rhythmical spacing would be governed rather more by the fingers than the eyes and be less regular.

Not only should letters go well together and belong, but the letters and words and the inscription as a whole should have good construction and form. Included in form will be pen-character. Edward Johnston's view was that 'It is the broad nib that gives the pen its constructive and educational value. It is essentially the letter-making tool. ... It may therefore be relied on largely to determine questions of form in letters. ... In fact a broad-nibbed pen actually controls the hand of the writer and will create alphabets out of their skeletons, giving harmony and proportion and character to the different letters.' The roundness of the script in Plate 5 and the narrowness of the italic in Plate 19 are each to some extent an expression of a certain sort of pen held and moved in a certain way. Form also includes proportion: for example, a *P* should not be as wide as a *D*, for the two bows should have some relationship in shape. Letterers often

tend to lay down geometrical rules for the shaping of alphabets and particularly of capitals. Geometry, of course, may be allowed to give helpful hints, and the calligrapher is at an advantage if he has an image in his mind of the desired alphabet, but he writes freely and cannot, therefore, achieve perfected geometrical form.

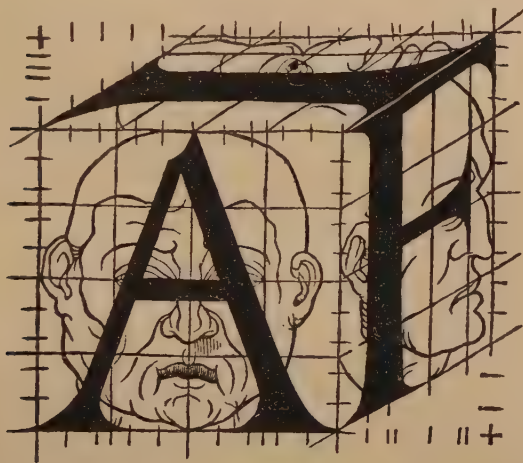


FIG. 9. From *Champ Fleury* by Geofroy Tory. (First issued in Paris, 1529.)
Letters related to geometrical and human proportions.

Edward Cocker in his *Pen's Transcendencie* confessed that his Italian Hand 'wholly depends on the Eye-charming Form of an oval'. To some the o that is eye-charming is round (Roman) and to others angular (Gothic). (For quite other reasons than charm, an oval seems right for a cursive hand.) Often a preference will be expressed for Roman (static and clear) rather than for italic (dynamic and elegant) and *vice versa*. Some letters of

an alphabet are much more likeable as shapes than others. A B C D E F G are possibly preferred by readers as more pleasing forms than T U V W X Y Z. Letters must be simple in form where there is much to be read or reading will be tedious. The printer expects of his book-types a high standard of unobtrusive service, for they should not distract the reader by calling attention to their appearance, however delightful. A piece of calligraphy, being a work of art, fails if it does not evoke an immediate appreciation of its beauty.

A good letter often shows an architectural quality: consider how firmly built are the letters M and m. The slight forward slope of the early italic seems constructionally sound and yet at the same time smacks of movement and fluency.

The lines of an inscription could be thought of as horizontal bands of pattern. If the lines are well spaced, and in most of the examples they are, the ascenders and descenders add a fortuitous patterning in the spaces between the strips (see Plates 23 and 27).

The arrangement of lettering provides an opportunity for the fit and skilful disposal of the elements in the well-proportioned space. If the space is the page of an early book, the inner margin will be greater than the outer one and the bottom margin greater still. Colour may add contrast and brightness. Contrast can also be given by a script that is larger, smaller, blacker, or finer, or, if good judgement is used, by a hand that is different.

Illuminating covers a wide range of artistic work, from the simple decoration of initial letters to the gloriously patterned borders surrounding the textual column and the precious miniature painting. Allied to heraldry by the use of colours and style of design, it occasionally incorporates the arms (and portraits) of patrons. English draughtsmanship is shown to great advantage in such books as the twelfth-century Winchester Bible and the famous Psalters of East Anglia produced in the

early fourteenth century, before the Black Death. Contemporary calligraphers of the Johnston school are often also illuminators. ,

A decorative feature of the folios of copy-books outrunning discretion was the flourishing known to the writing masters as 'striking' or 'command of hand'. The desire of the penmen to shine by examples of amazing skill led them to performances that made writing subsidiary to ornament. In *Pen's Transcendencie* Edward Cocker framed an inscription of seven lines with an intricate interlaced pattern that entailed the pen-stroke looping and twirling many hundreds of times: the whole thing a crinkum-crankum. Snell in *The Art of Writing* protests against the wild fancies of some of 'our late Authors, who have made *Owls, Apes, Monsters*, and *sprig'd Letters*, so great a Part of their Copy-Books'. This reaction from 'a whimsical Humour' developed, and in 1766 Ambrose Serle advises his students that 'a Piece of good Penmanship is its own best Ornament. It will defy Criticism, without the borrowed trappings of the fanciful Pen and has native Beauty sufficient to charm, without Circumscriptions or Additions of any kind.'



FIG. 10. Latin alphabet from *Exemplaires de lettres*
by de la Rue. Paris. 1569.

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FIG. II. Greek alphabet from *Exemplaires de lettres*
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LIST OF PLATES

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PLATES

THIS collection of disciplined scripts is to be thought of as an anthology of calligraphy as much as an indication of the background of English contemporary handwriting. It could also be considered as a study in continuity.

A number of hands of importance to the historian are not represented at all, but some of the copperplate examples have been selected more for historical than artistic reasons. The many examples of the italic scripts of the sixteenth century point to the author's liking for and belief in this hand.

A drastic reduction in size has occasionally been necessary and this is regretted. No reduction, however, has been made in the scripts shown in Plates 2, 3, 4, 5, 8, 13, 14, 16, 25, 29, 35, 41, 51, and 58. Plates 2 to 17, 24 to 27, 41, 54, and 56 to 61 are reproductions of writing – mostly on vellum or parchment. The hands shown in Plates 18 to 23, 28 to 40, 42 to 53, 55, 56, and 62 to 64 were intended as exemplars.

Where the reproduction is of printed matter, the original method of printing is indicated as follows: Plates 18 to 23 and 28 to 35, woodcuts; Plates 36 to 40, 42, and 44 to 51, engraved copperplates; Plate 43, engraved silverplate; Plates 52 and 53, lithography; Plate 55, collotype; Plates 62 and 63, line-blocks; and Plate 64, offset-lithography.

B.M. = British Museum

V. and A.M. = Victoria and Albert Museum

SENATVS·POPVLVSQ
IMP·CAESARIS·DIVI·NE
TRAIANI·O·AVG·GERM
MAXIMO·TRIB·POT·XVI
AD·DECLARANDVM·QVAN

Plate 1. From a plaster cast in the V. and A. M. of an inscription cut in stone on the base of the Trajan Column in Rome. A.D. 114.

UTCVMTEGREGEMIO
REGALISINTERME
CUMDABITAMPLEX
OCCULTVMINSPIR
PARETAMORDICTIS
EXVITETGRESSVGA
ATVENVSASCANIO
INRIGATETFOVM
IDALIAELVCO SVB
FLORIBVS ETDVLC
IAMQIBATDICTOD

Plate 2. From a Virgil in the Library of St Gall. Cod.1394. Square Capitals.
4th or 5th century.

SCALAE LIT PROVISOS SUBIT
DISCURRUNT ALII AD PORTI
FERVA ALII TORQUENTE
IPSE INTER PRIMOS DEXTRA
AENEAS MAGNAQUE INCI
TESTATUR QUE DEOS ITERUM
BIS AMITTA O HOSTIS TEN
EXORITUR ALII PIDOS IN TE
URBE MATRIS SARANAE IV
DARDANI DISSESUMOVIT
ARMATAE UNTAET PERGV
INCIVSASVTCVALLATE BR
VLSITIGAVIT APES ET IV MO
ITAE IN TVSTREPIDA RER
DISCURRUNT MAGNIS QVI

late 3. From a Virgil in the Vatican Library. Cod. Palat. Lat. 1631. Rustic Capitals.
Perhaps of the 4th–5th century.

ET NON TANTUM PROCEPTE
 SED ET UT FILIOS Domini QUIERANT DISPersi
 CONGREGARET IN UNUM
 AB ILLO ERGO DIE COGITAUERUNT
 UT INTERFICERENT EUM
 IHesus ERGO IAM NON IN PALAM
 AMBULABAT APUD IUDAEOS
 SED ABIIT IN REGIONEM IUXTA
 DESERTUM IN CIUITATEM
 QUAE DICITUR EPHraim
 ET IBI MORABATUR CUM DISCipulis
 PROXIMUM AUTEM ERAT
 PASCHA IUDAEORUM
 ET ASCENDERUNT MULTI HIeroso
 LYMA DE REGIONE ANTE PASCHA
 UT SCIfificarent SE IPSOS
 QUEREBANT ERGO IHesum
 ET CONLOQUEBANTUR AD IUDeum
 IN TEMPLo STANTES
 QUID PUTATIS QUIA NON UENIT ADdictione
 festum

Plate 4. From the Gospel of St John. Uncials. Probably written at Jarrow or
 Wearmouth in the 7th century. Library of Stonyhurst College.

^{hwa pōnaw fōn dādo}
PUCAUIT **E**UIM **Q**UI
^{in monig fald ypnōo hīr}
IMMUTA **L**OQUIO **S**UO
^{bīd gēhenōo}
EXAUDICAUIT
^{nallargo dōnne pōra gēlic}
MULTE **E**RGO **A**SSIMILA
^{pac fōn faden tunne}
SIC **E**UIM **P**ATER **U**ESTER
^{op dīem dēuip pōtir luh}
QUID; **O**PS **S**IT **U**OBIS
^{dōn dōn}
AUTE **Q**UAM
^{gēbīdōo hīnō}
PECCATS **E**UM
^{yug dōn luh gēbīdōo}
SIC **E**RGO **U**OS **O**RADITS
^{faden unen dū and t dū}
PATER **M**OSTER **Q**UI **E**S
^{in hēo in hēopnū rīe gēhalgud}
IN **C**AELIS **S**EPICTA
^{noma dīn}
NOMEN **T**AUIM

Plate 5. From the Lindisfarne Gospels. Written in insular half-uncials about A.D. 700 by Eadfrith, Bishop of Lindisfarne, in honour of St Cuthbert. The Anglo-Saxon translation was added between the lines by the priest Aldred in the 10th century. B.M. (Cotton MS. Nero D. iv). A modernized version of this hand was shown by Edward Johnston in *Writing and Illuminating and Lettering*.

7
 Quicum aliquantu lim honae quari
 attonituy mansit. & quid haec q̄ p̄ro
 tollatq̄ animo p̄nitentem. Ap̄uino
 sp̄itocopy p̄s̄q̄ t̄nā onatonu & p̄ontū.
 manu faciony ut q̄p̄uy conyueuēat.
 Siqui p̄ony eēt ad p̄e h̄enane p̄c̄p̄o;
 p̄tonuio ille concitay; Cundat̄ anty
 t̄q̄; Uade cito ad eccl̄iam & h̄oy p̄p̄t̄m
 p̄nat̄q̄ h̄ac uōne facta. Tu q̄ p̄mū
 adq̄to; Quicum uōny p̄ro. p̄mo admo
 nito d̄oy ut unitat̄m dilēctionis & pacis
 ad h̄uic̄m & ad om̄m q̄ p̄del̄ p̄uauat̄.
 p̄p̄t̄a q̄ d̄i p̄p̄l̄inae n̄gularis que
 tabip̄o dedit̄ p̄ro & h̄ip̄o uid̄y
 p̄ro. t̄ h̄ip̄at̄m p̄c̄d̄on̄m facay
 p̄ue dicit̄ h̄uōny p̄ro h̄ad̄q̄ p̄a h̄ip̄an
 tia frequen̄. p̄ay; de h̄oe p̄ubm̄xat̄.

Plate 6. Part of a page of Bede's *Historia Ecclesiastica Gentis Anglorum*.
 Pointed insular minuscule hand. 8th century. B.M. (Cotton MS. Tib. C. ii.).

INCP EPLA AD HEBRAEOS

MULTIFARIE MUL-
TISQ; MODIS. OLIMDS
LOQUENS PATRIBUS IN
PROPHETIS. NOUISSIME
diebus istis locutus ē nobis in filio
quem constituit heredem uniuersorū per quē
fecit et saecula. Quicum sit splendor gloriae
et figura substantiae eius. portansq; omnia
uerbo uirtutis suae. purificationem peccatorū
faciens. sedet ad dexterā maiestatis in excelsis.
Tanto melior angelis effectus. Quanto differen-
tius praecellit nomen hereditauit. Cui enim dixit
aliquando angelorum filius meus es tu. ego hodie
genuite. Et rursum ego ero illi in patre. Et
ipse erit mihi in filium. Et cum iterū introductus
primogenitū in orbem terrae dicit. Et ad ore
eum omnes angeli dī. Et ad angelos quidē dicit.
Qui facit angelos suos sps. et ministros suos flam-
mam ignis. Ad filium autē. Thronus tuus dī in
scdm scdī. Et uirga aequitatis uirga regni tui.
Dilexisti iustitiam et odisti iniquitatē. propter

Plate 7. From a Bible in the Latin Vulgate version as revised by Alcuin of York.
Roman capitals, uncials, and Caroline minuscules. Written at Tours about the
middle of the 9th century. B.M. (Add. MS. 10546).

INFINEM PSALMUS DAVID.
Acti enarrant gloriam dī
ex opera manuum eius
adnuntiat firmitatem
diei cruciat uerbum
et nox nocta indicat scientiam
Non sunt loquēte neq: fermone

Plate 8. From a Psalter written in southern England about A.D. 975. B.M. (Harl. MS. 2904). Edward Johnston regarded this script as 'an almost perfect model for a model formal hand' and he taught a modernized version which he called 'The Foundational Hand' (cf. Plate 56).

Ep̃la ad Romanos.



uēcūq; scripta
sunt. ad nr̃am doctri-
nā scripta sunt. ut p
patientiā et cōsolatio-
nē scripturarū spem
habeamus. Jungit se
ap̃ls om̃ib; credenti-

bus. Et uult ostendere om̃ia quę in
diuinis libris scripta sunt non pro-
pter illos scripta quorum gesta et
facta ibi narrātur. quia illi n̄ erant
ea lecturi. q̃ iam olim mortui q̃
seebant sed p nr̃a salute. et futurorum.
ut habeamus ubi possimus exēplū fidī
bonorūq; operū sumere. et ubi possim⁹
cognoscere q̃b; operib; placatur d̃s. et
quib; ad uindictā prouocatur. uidelicet

Plate 9. From an Italian MS. of Homilies and Lessons. First part of 12th century
B.M. (Harl. MS. 7183).

exaudi domine preces serui tui illumina faciem tuam
super sc̃uarium tuum & propitius intende populum
istum super quem inuocatum est nomen tuum de us.

Hec hostia q̄s dñe . & locū istū **SECRETA**
ab immunditiis nationū uel iniquorū
expurget . & supplicationes nr̄as hic & ubiq̄
tibi reddat acceptas . p̄ . **PREFATIO .**

O p̄ xp̄m dñm nr̄m. Cuius immense
 miserationis est corrupta purgare.
 lapsa restituere. sordes abstergere. polluta.
 reconciliando sc̄ificare. Per quem te petim?
 summe pater. ut ea quę hic antiqui uene-
 -rabilissimis aduersarii sunt macula machi-
 -namentis celesti benedictione sc̄ifices.
 & p̄petuo pprioq; iuuamine tuearis.
 Quem laudant angeli. B. E. N. E. D. I. C. T. I. O.

Omnipotens deus uniuersa a uobis & ab hoc templo
uel cimiterio aduersa excludat. ac super
vos benedictionis dona propitius

fonte defluxit: ut cū harū
nuptias nulla int̃dicta mi-
nuissent ac sup sc̃m coniu-
gium initialis benedictio
pmaneret: existerent tam̃
sullimiores anime que uiri
ac mulieris copulam fasti-
dirent: conubium concu-
piscerent sacram̃ti: nec imi-
tarent̃ q̃d nuptiis preno-
tatur. Agnouit auctore
suum beata uirginitas:
& emula integritatis an-
gelice illi thalamo: illius

Plate 11. From a Pontifical. English writing of 12th century.
B.M. (Cotton MS. Tib. B. viii).

inquit. Hi non uiderunt ut ad currendum
equum / ad arandum bouem / ad indagand-
um canem / sic hominem ad duas res ut ait
aristoteles ad intelligendum & ad agendū
esse natum / quasi quendam mortalem deum.
Et philosophus quoque ipse cum in primo ethico-
rum de proprio quodam hominis opere & of-
ficio inuestigaret absurdum fore putauit
ut fabri ut sutoris ac cundtorum aliorum opi-
ficum / & omnium insuper humanorum mē-
brorum / ut oculi manus & pedis & ceterorum
propriū aliquod opus & officium esset / homi-
ni uero nullum singulare peculiareq; exerci-
tium ut pote otioso & ad nihil agendum na-
to tribueretur / atq; eam quam Cicero elegā-
ter terminauit sententiam ita diffiniuit
ut homo scilicet ad agendum & ad intelligē-
dum tanquam quidam mortalis deus nasce-
retur / quod si recte decenterq; faceret / quē
admodum fieri oporteret / profecto deum
per ea que facta sunt uisibilia cognosceret.

Plate 13. From *De Dignitate et Excellentia Hominis*. Written in humanistic
script by Ciriagio at Florence. 1454. B.M. (Harl. MS. 2593).

Versibus incóptis ludunt usqz solito
Oraqz corticibus sumunt horrenda canatus
Et te bacche vocant per carmina leta tibiqz
Oscilla exalta suspendunt molha pmi
Hinc omnis largo pubescit uinea foetu
Complentū uallesqz came saltusqz profundi
Et quocūqz dens circū caput egit honestū
Ergo nre sum baccho dicemus honorem
Carminibus prius lanceqz et liba feremus
Et ductus cornu stabit sacer hircus adara
Pinguiaqz in ueribus torrebimus exa colurnis
Est etiā ille labor curādis uitis alter
Cui nūquā exhausti satis est nāqz oē quot annis
Terqz quaterqz solū sciendū glebaqz uersis
Aeternū frāgenda bidentibus omne leuādum
Fronde nemus redit agricolis labō acti iorben
Atqz ī se sua per uestigia uoluitur annus
Ac iā olim seras posuit cū mnea frondes
Frigidus et silus aquilo decussit honore
Iā tum acer curas nemiēte exēdit i annum

Plate 14. From a Virgil. Written in Italy about A.D. 1500.
B.M. (Add. MS. 11355).

Ex Roma in via Salaria Miliano Secundo in
Ponte in honorem Narsetis.

Imperante D. N. p̄simo ac Triumphali Sēp̄
Iustmiano Pysimo Aug. Annus xxxviij.
Narses Gloriosissimus ex proposito Sacri Pala-
ty Ex Cons. atque patritius post victoriam
parthicam. ipsis. eorum Regibus celeritate mira-
bili conflictu publico superatis atq. Prostratis.
Libertate vr̄bis Romae ac totius Italie restitui-
ta. Pontem vię Salariae usque ad aquam a
Nephandissimo Totila Tyranno destructum
purgato Fluminis alveo in meliorem statum
quam condam fuerat renouauit posuitq. Car-
mina.

Quam bene Cumbati directā est semita Pontis
Atque interruptum continuatur iter.

Calcamus rapidas subiecti Gurgitis undas
Et lubet iratae cernere murmur aquae.

Itē igitur faciles per gaudia uestra quiritēs
Et Narsim resonans plausus ubique canat.

Qui potuit rigidas Gothorum subdere mentes
Hic docuit durum Flumina ferre iugum.

dauid: et nomen uirginis ma-
ria. Et ingressus angelus ad
eam dixit. Ave gratia ple-
na dominus tecum: benedic-
ta tu in mulieribus. Tu autem
domine miserere nobis. *R.*
Deo gratias. *R.* Missus est
angelus gabriel ad mariam
uirginem desponsatam io-
seph nuntians ei uerbum. &
expauescit uirgo de lumine.
Ne timeas maria inuenisti
gratiam apud dominum. Ec-
ce concipies et paries filium
et uocabitur altissimi filius.
X. Dabit ei dominus deus

ra il capo mio sopra gli nemici miei.
O mi hauesse posto sopra alcuna alta, et precipitosa grotta, d'ogni intorno da la natura fabricata: Oltre à cio io son certo, che innanzi, che passi molto tempo io godero il regno mio, et seranno leuati uia i nemici, che adesso mi tengono asediato

I quali mi stanno d'intorno: immolerò nel tabernacolo suo hostie con suono di trombe; io canterò, et dirò salmi al Signore.

Onde honorero pur un dì la santissima casa del mio Dio, et lieto per la vittoria sacrificherò uittime con canti et suoni di trombe. Essaudisci signor la uoce mia: quando io chiamero habbimi compassione, & esaudiscimi.

O di Signor le preghiere mie ogni uolta ch'io chiamo il nome tuo; habbi misericordia di me; et non sprezzar le uoci di chi con humiltà ti chiama.

Ti disse il mio cuore; la faccia mia ti

*S*eguita lo eſempio delle lre che pono
ligarſi con tutte le ſue ſequenti, in tal mo-
do ſioe

aa ab ac ad ae af ag ah ai ak al am an

ao ap aq ar as at au ax ay az

*I*l medefmo farai con d i k l m n u.

Le ligature poi de' c f s ſ t ſomo
le infra =

ſcritte

et, fa ff fi fm fn fo fr fu fy,
ſt ſt

ſſ ſſ ſſ ſt, ta te ti tm tn to tq tr tt tu
tx ty

Con le reſtanti littere de' lo Alphabeto, che
ſono, b e g h o p q r x y z z
non ſi dene' ligar mai lra
alcuna ſequente

E glie' manifesto Egregio lettore, che le lettere Cancellaresche sono de uarie sorti, si come poi ueder nelle scritte tabelle, le quali to scritto con misura e arte, Et per satisfactione de' cui apitisse una sorte, et cui un'altra, Io to scritto questa'altra uariatione de lettere la qual uolendo imparare offerua la regola del sottoscritto Alphabeto :

A a. b. c. d. e. ff. g. h. i. k. l. m. n. o. p. q.
r. s. t. u. x. y. z. &

Le lettere cancellaresche sopranominate se fanno tonde longe large tratizzate e non tratizzate Et per che io to scritto questa uariatione de lettera la qual impareraj secundo li nostri precetti et opere.

A a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. x. y. z. &

Come' con la esperienza della penna potrete'
vedere, seguendo il modo mio

Sopradetto

Il terzo sarà appresso di loro chiama-
to Proportionè quadrupla del Tra-
uerso, per esser la sua
quarta parte,

Da Noi si dirà Taglio, per ch'
si tira co'l Taglio de la
penna,

in questa forma //

Testa -- Trauerso || Taglio //

E per che' alcuni potrebbero oppo-
nere, che' queste Propor-
tioni et misure

Primum caput.

Arma scriptoria quibus opus
erit sunt circinus, regula
& calamus. Circino æquales oim
versuum distantias punctim nota-
bis, quo facto eundem pro qua-
ritate scribendi characteris con-
trahe, regulâq. binis semper corres-
pondentibus punctis admota his
neas occultè signabis duas, quibus
oia corpora adaptanda veniunt.
Sed hæc duo prouectioribus paula-
tim reijcienda sunt, vt cogendæ
manui tantum permissa. Exepli cā

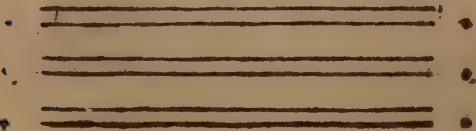


Plate 21. From *Literarum Latinarum* by Gerard Mercator. Antwerp, 1540. B.M.
Mercator is the famous map-publisher, whose projection is still used.

HI CHARACTERES IN ROMA^o na Cancellaria vsurpantur

Reginam illam prociacum uitioꝝ auaritia fuge, cui cuncta crimina detestabili deuotione
samulantur, que quidem Auaritia studium pecunie habet, quam nemo sapiens co
cupiuit: Ea quasi malis ueneris imbuta, corpus animusq; uirilem effeminat
neq; copia neq; inopia minuitur. Hoc Excellentis est Sapientie hominem sui Ip
sius habere notitiam, Nec ex dilectione quam habet in seipso fallatur. Q bonum
se reputet cum non sit. Potens quippe est homo suos quosq; actus dirigere seipse
si agnouerit.

A a B b c C d e E f f g g h h i J k k l l M m N n o P
p q r r s s t t u u v x x y z z & & . r
A A B C D E F G H I K L M N O P Q R S T V X Y Z.



Frate Vespasiano Amphiarco.



La grandissima beneuolenza qual porto al nostro commune amico Giovan battista Ciardi. *3.* Christofano amantissimo mi ha constricto di mutar proposito; impero che sendomi quasi che deliberato di non uolere intagliare nell'opra mia'altra sorte di letter che quella Bastarda tanto fauorita, pure sapendo poi quanta inclinazione egli habbi alla mia Cancellaresca della quale tanto sollecitava gli amati figliuolini, in sua gratificatione le presenti pollice sono date in luce, ne altro occorre se non che a V. R. et al humanissima cortesia sua infinitamente mi raccomando.



Al suo Giovan Battista ciardi.



limæ sue creaturæ fidem, et existimationem conservabit, quo in omne
eventum, et necessitatem, ea possim hic facilius, commodiusq; tractare,
que in ecclæ commodum, beneficium, et securitatem cessura videbun-
tur, in quæ officia omnem meam industriam, Zelum, Studiumq;
adhibebo; hunc quoq; Sere^{mu}: Regem in perpetuum sibi sacrificiet.
Quod si harum rerum rationem non habuerit, vereor ne sit futurum
in mea potestate, ut ullo modo hanc Regiam M^{tem}; uel alium ullum
principem ad ea adducam, quæ S. D. N. solatio, aut subsidio esse
possunt. Sed confido ab ipsius S.^{te} tantam malorum occasione sublata
iri, gratissimo, benignissimo, liberrimoq; animo, omnia, ut petatur
concessuram esse, nullo obiecto impedimento, contradictione, aut mora.

a nostra molestia seu potius dolore fuerimus coacti ad auocatione cause istre comissa-
mus singularibus erga nos et apostolicam sedem meritis placere in omnibus cupin-
concederemus. Nec uero minus filii doluimus tua causa cui rem hanc tantæ ci-
molestum debet. cum præsertim id fuerit tam disatum a nobis. omniq; ante pe-
et æquitatem persuaderet te tibi id quod est nos qui semper vobis placere qua-
ruiros et iustitia coactos quod fecimus fecisse. Terg omni studio et amore horta-
beniuolentia erga se uetere inuictum unq; fore. Quod recipimus a Cir^{ne} tua h-
ia apud sanctum petrum sub annulo piscatoris die XIX. July. M D XIX

nem sese libidinem & jactibus effundere tanta proposita libertate atq; licen-
tia. Petimus itaq; clarissime Vir ut cum certa lex feratur de capiendo
hoc inveniando vice pena vlla constitutur aut mortis Privilegijs, aut
aut Concilij literis ad eos transmissis in ruptores eisdem suod unum in
causa est tam insuavis negligentia. & omnis hac in parte prateriti officij,
tuo studio labore & vigilantia efficiatur, ut multa debita per amplius
Regie Majestatis Senatum nunc proponat, talisq; ordo ac ratio iam pre-
scribatur nostro Procancellario qua sciat & hos rebelles in presentia pro-
meritis corrigere, & ceteros impotenter si qui in id vitium prolapsi
sunt, similiter castigare.

Ista si per te nunc obtinebimus, Graviss^{me} Vir, univ^{er}s^{is} & tua
in Academicam pietatem, & alienam in violatores legi voluntatem, &
Studium in Rempublicam singulare facile perspicim^{us}. 1551. 4. Novemb^{ris}

Dignitatis tue cupidissim^{us}
Vicecancellarius & Aca-
demia Cantabrigiensi^s.

scorsim sortitum ac inopie suis temporibus subuenire. Sed illa scilicet & fuit
 iam pridem, & demum erit semper gratulatio mea maior, quod communis patrie hys
 difficillimis temporibus quasi in uigilia quadam consulari manes, eandemq; in tanta
 orbitate spe magna sustentas. Quod ut quam diuturna sit magnopere omnibus est
 expetendum, nimis iuxta cum alijs uota iudicis facienda pro tua longa uicolumitate, &
 honoris amplificatione, proposui, ut peris porro communi saluti sic operam nauare, ut
 preteritorum prosperis progressibus, felices etiam futurorum, exitus respondeant. /
 Westmonasterij XII. Calend. Maij.

1590.

Amori tuo deditissimus,
 Bartholomew Dodingtonus

A Cuerdate hombre
vano en tu soberuia y
locura de la estre
cha sepul
tura
que la tienes e
la mano
yciar. Scribebat.

1550

15.V.

Plate 28. From *Arte Subtilissima* by Juan de Yciar. Saragossa, 1555. V. and A. M.

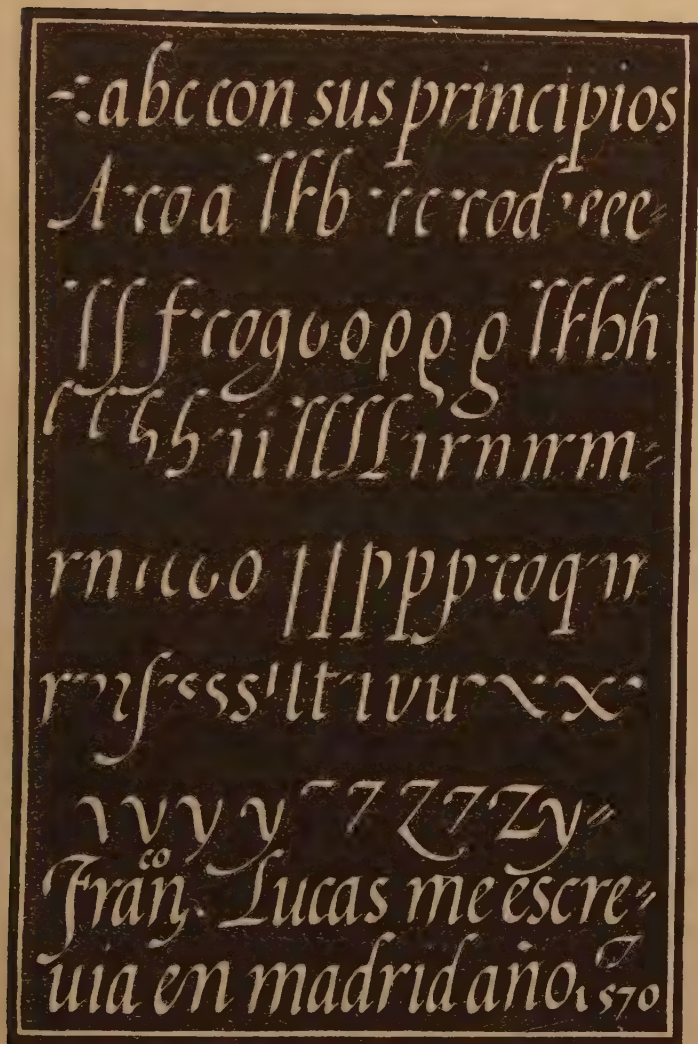


Plate 29. From *Arte de escribir* by Francisco Lucas. Madrid, 1577. V. and A. M.

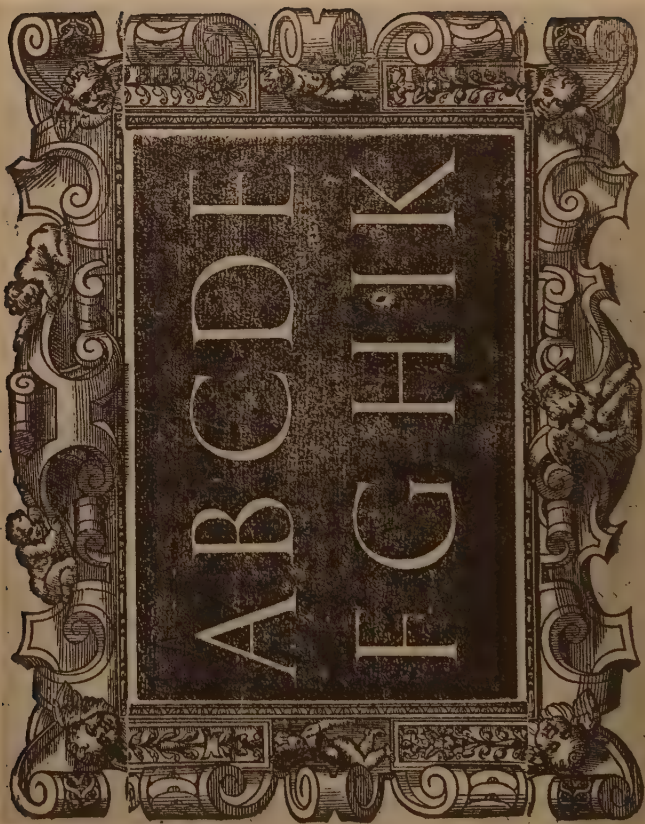


Plate 30. From *Il perfetto Scrittore* by G. F. Cresci. Venice, 1569. B.M.



Plate 31. From *Il perfetto Scrittore* by G. F. Cresci. Venice, 1569. B.M.

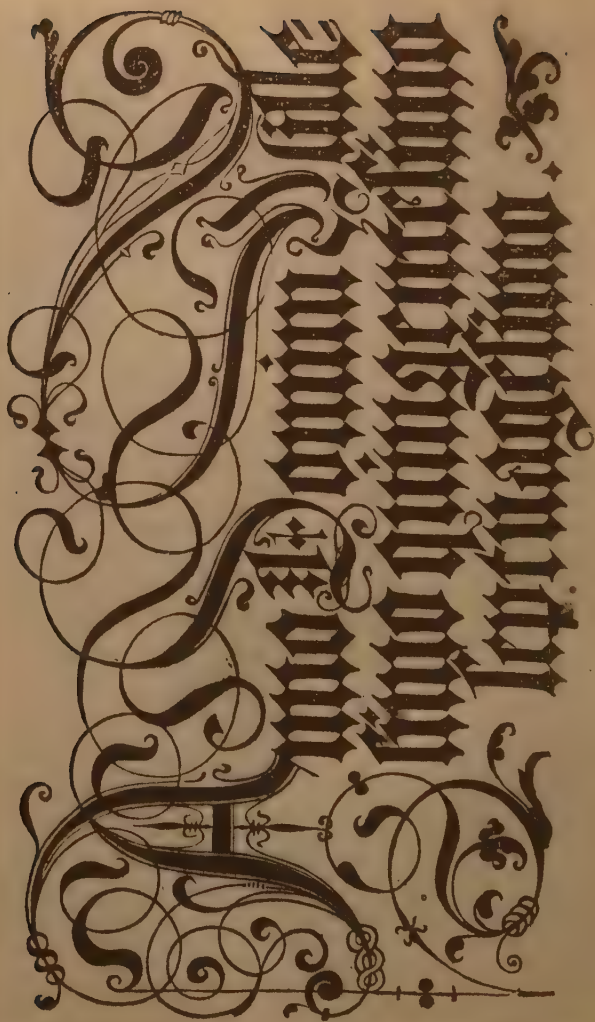


Plate 32. From *A Booke Containing Divers Sortes of Hands* by John de Beausne and John Baildon. London, 1571. B.M.
(Originally shown in *Ein neww Fundamentbuch* by Urban Wyss. Zurich, 1562.)



Salique hande

It is the part of a yonge man to reuerence his elders, and of suche to choose out the beste and moste commended whole counsayle and auctoritie hee maye leane vnto: For the vniskilfulnesse of tender yeares must by old mens experience, be ordered & gouern.

A B. C. D. E. F. G. H. I. K. L. M. N. O. P. Q. R.

S. T. V. X. Y. Z.

. D



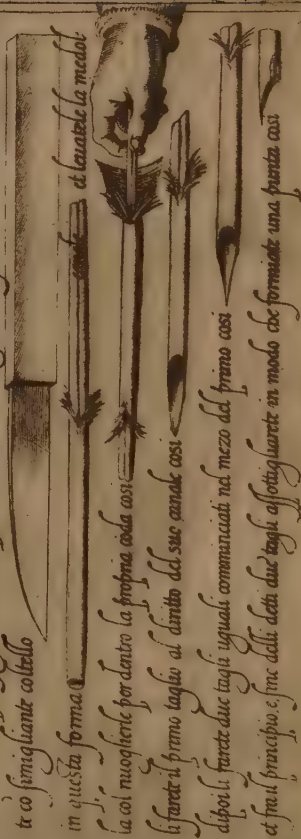
olowe not thy luster, but turne t^e from thine
orne will, for y^e thou give thy soule her desire it
shall make thine eneyes to laugh the to scorne in thy misery






A a b c d e f g h i k l m n o p q r s s t t a x y z

A B C D E F G H I K L M
N O P Q R S T U V W X Y Z

Canallonea Canonsa.

Perche portarpi siate dello scrivere, che nell'età mia giovane solamente da addio imparai col mezzo del dictarmi houui in publico dimostrato breue et facile il modo, co che presto sapete le mie lettere formare, se ui piaceranno. Ma prima temperate la penna, che sia d'oca domestica dura tonda et tralucente, la qual fregata tanto co panno nero di lana ch'egli non resti imbiancato da lei ridurrite co simigliante coltello



in questa forma.  et lauare la medesima col nuogliete per dentro la propria coda così.  li farete il primo taglio al diritto del suo canale così  dipoi li farete due tagli uguali cominciati nel mezzo del primo così  et fra il principio e fine delli detti due tagli assottiguerite in modo che formiate una punta così 

D. Danieli Colonio Ecclesiae Gallicae
est Rotodami Pastori fidelis.

O diaconus Sobie Dencrand Colonie
qui sacrosancti Dei solers oracula pandis,
Informansque animos iter ad celestia monstras.
Quas tibi dependam pro tanto munere grates,
Saepe gregis pars ipsa tui, multumque duque
uero: nil autem te dignum occurrit: at unam
Hoc cetero scripto memorem tibi mancipio mentem.

Tuus ut suis.

Plate 37. Part of a page from *Spiegel der Schriftkonste* by Jan van den Velde. Rotterdam, 1605.
V. and A. M. Flourished border omitted.

A b c d e f g h i k l m n o p q r s t u v x y z &
I have chosen the cleane and most immaculate waie
of the commaundements: I have not forgotten the
testimonies Remoue from mee the way of iniqui-
tie: and according to the commaundementes direct
thou me. Pleadethou my cause o omnipotent Lord
thou knowest
thou knowest mine enemies, o Lord, thou knowest

Th: Davies.

A
 a. a. a. a. b. b. b. b. c. c. c. c. d. d. d. d. e. e. e. e. f. f. f. f. g. g. g. g.
 h. h. h. h. i. i. i. i. j. j. j. j. k. k. k. k. l. l. l. l. m. m. m. m. n. n. n. n.
 o. o. o. o. p. p. p. p. q. q. q. q. r. r. r. r. s. s. s. s. t. t. t. t.
 u. u. u. u. v. v. v. v. w. w. w. w. x. x. x. x. y. y. y. y. z. z. z. z.

A. B. C. D. E. F. G. H. I. J. K. L. M.
 N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

Plate 39. From *The Pen's Excellence or the Secretaries Delight* by Martin Billingsley.
 London, 1618. B.M. (Billingsley: b. 1591, d. 1622.)

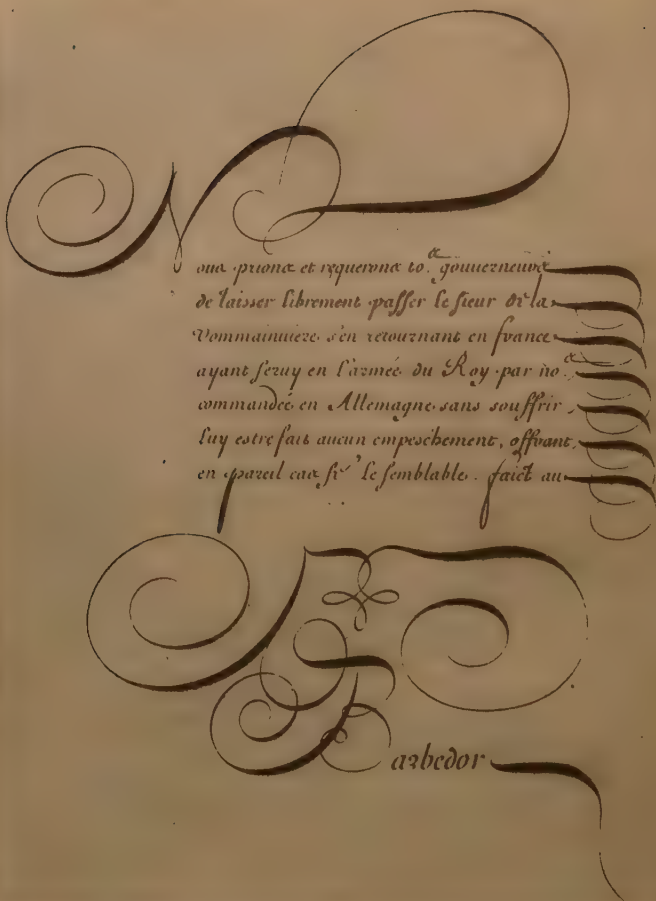


Plate 40. From *Les Ecritures Financiere, et Italienne-Bastarde*
by Louis Barbedor. Paris, 1647. B.M.

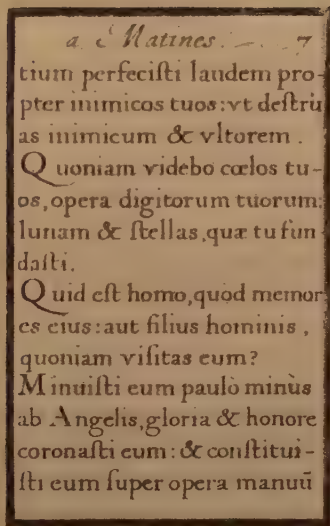


Plate 41. From MS. *Office de la Vierge*
written by Nicholas Jarry.
French. 17th century. B.M. (Add. MS. 39642).
Writing influenced by printing.

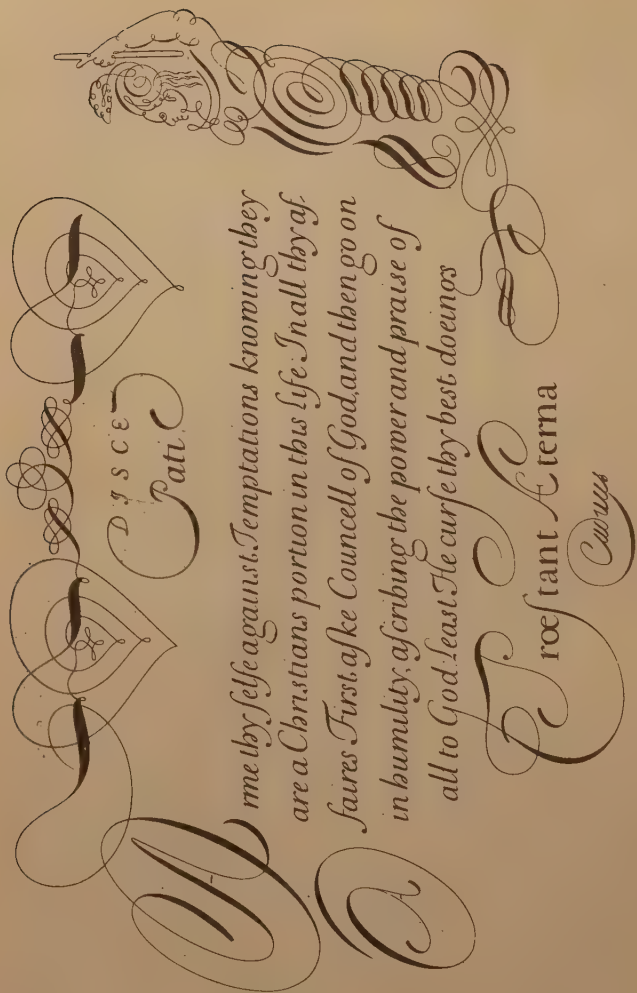


Plate 42. From *A Compendium of the Usual Hands* written and invented by Richard Daniel and engraved by Edward Cocker. London, 1664. In the possession of Mr Jan Tschichold.



A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q.
r. s. t. u. v. w. x. y. z. &

et every day produce some curious Lines
That may commend thy Genius, & thy Pen.
Let all thy Undertakings and Designs
Tend to God's Glory, and the good of men.

A. B. C. D. E. F. G. H. I. J. K. L. M. N.
O. P. Q. R. S. T. U. V. W. X. Y. Z.

Plate 43. From *Magnum in Parvo* or the *Pens Perfection*. Invented, written and engraven in silver,
by Edward Cocker. London, 1672. V. and A. M.

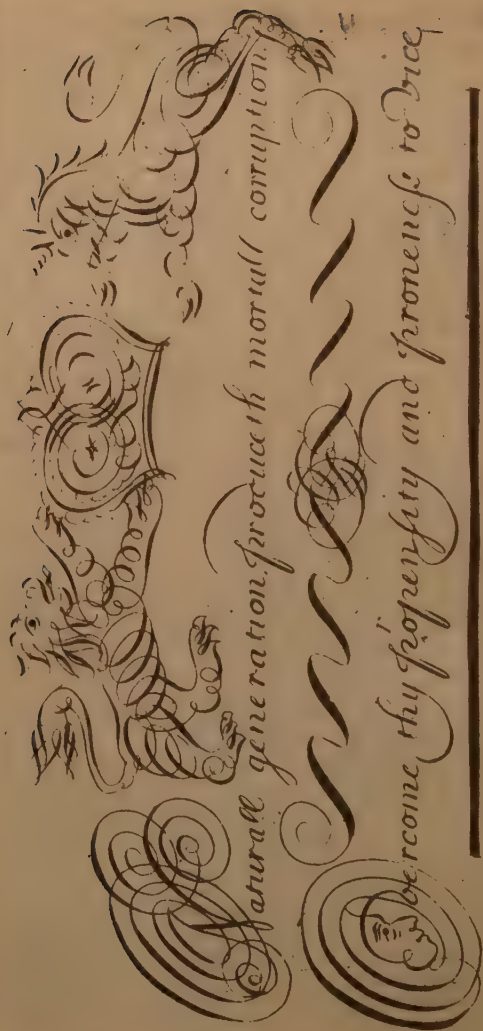


Plate 44. From Nuncius Oris: A Round-hand Copsy-book. Invented, written, and engraved by Caleb Williams. London, 1593 (but probably intended to be 1693). B.M.



o man-cure at all times, nor knowing in all
things: wherefore we mistake in most things.

mit no Opportunity of doing good & you
will find no Opportunity for doing ill.

Seddon,

10.

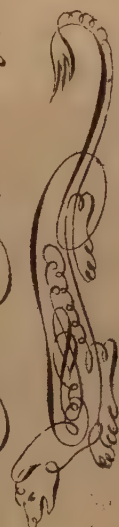


Plate 45. From *The Ingenious Youth's Companion* by John Seddon. London, 1698. V. and A. M.
(Seddon: b. 1644, d. 1700.)

To the Right Hon.^{ble} the Directors of the
English Company Trading to East Indies
The humble Petition of Fortunate Hardy
Sheweth

That your Petitioner having been Educated a
Scholar And having of late applyd himself to learn Writing
Arithmetick & Accounts Humbly conceives himself qualified
to serve yr. Hon.^{rs} as a Writer in any of yr. Factories in the
East Indies.

Young Son,

London, June 12. 1712.

I am well pleas'd wth yo^r performance in Writing & for your
Encouragm^t. have sent you the inclosed by Thomas, pray be
(Dutifull to yo^r Mst. Respect^{full} to y^e Family. Be sparing in yo^r
Expences, Love heatness, Forbear ill Language, Abhor Lying, &
have no Society wth vitious boys, Se you omit not yo^r Prayers,
Morning nor Evening, & you shall have all Encouragm^t from

Yo^r most affectionate Father,
G Peayson

Plate 47. Part of a page of Penmanship in its Utmost Beauty by George Bickham the Elder, London, 1731. V. and A. M.
Example written by George Shelley and engraved by Bickham. (Shelley: b. 1666?, d. 1736?)



*Is very advantageous for ingenious men
to communicate their sentiments to each
other it discovers a generosity. improves
the judgement. invigorates the fancy. cre-
ates emulation. and promotes industry.*

Plate 48. Part of a page of *Art of Writing* by Charles Snell. London, 1712. V. and A. M. Engraved by G. Bickham. (Snell: b. 1667, d. 1733.) The copy-book was arranged so that it could be cut up into about one hundred pieces. The plate shows two parts, the flourish being one.

Education strikes in with Philosophy in many
lessons; teaches us not to be over-joy'd in Prosperity,
nor too much dejected in Adversity; not to be
dissolute in our Pleasures, nor in our Anger to be
transported to a Fury that is Brutal. Wxyz



Plate 49. Part of a page of *The Universal Penman* by George Bickham. London, 1733-41. V. and A. M. (Bickham: b. 1684?, d. 1758?) The specimen shown was possibly engraved by Bickham from his own writing.

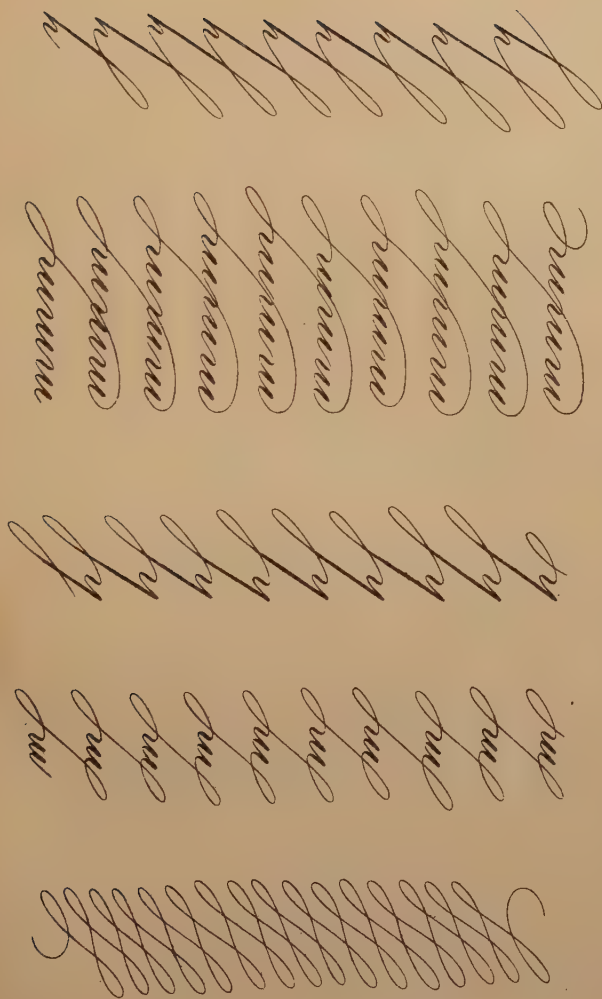


Plate 51. From *Lectures on the Art of Writing* by J. Carstairs, London, 1814. In the possession of Mr Berthold Wolpe.

Kerney Kenyon

Write injuries in dust, but
Those friends thou hast
Tower of London built by
London is the greatest
I go go go on

Naples, the largest city
Malicious men are
The weight of a body is

The Earl of Warwick fell at
Windows were made to

Plate 52. Page of *The Theory and Practice of Handwriting* by John Jackson. London, 1898. These examples, 11 of 73, had been culled by Jackson from a number of unspecified 19th-century headline copy-books. Jackson himself wrote and advocated a vertical hand.

18 Roman Road,
Bedford,
5th June

My dear Father,

The School and other examinations are now over, and I am first in Arithmetic, and second in History. I have also got the first prize for Writing.

The Holidays begin on Thursday, and though I like School I am only too glad to be returning home, and am longing to see you all again.

Your affectionate son,

William Deanham.

George Deanham, Esq.

and wilderness is paradise now.
How sweet is mortal sovereignty think some;
others, how blest the paradise to come!
Ah take the rash in hand and wave the rest,
oh the brave music of a distant dream!
Look to the rose that blows about us. Lo
laughing, she says into the world I blow:
at once the silken tassel of my purse
tear, and its treasure on the garden throw
The worldly hope men set their hearts upon
turns ashes, or it prospers and anon,
like snow upon the desert's dusty face
lighting a little hour or so, is gone.
And those who husbanded the golden grain
and those who flung it to the winds like rain
alike to no such aureate earth are turned
as buried once men wait dug up again.

Come & sit under my stone pine that
murmurs so honey sweet as it bends to
the soft western breeze ; & to this honey
dropping fountain, where' I bring sweet
sleep, playing on my lonely reeds —

Gaudere autem
quod nomina
vestra scripta

4 in that communion only, beholding beauty with
the eye of the mind, he will be enabled to bring forth,
not images of beauty, but realities (for he has hold
not of an image but of a reality) and bringing forth
and nourishing true virtue to become the friend
of God and be immortal, if mortal man may. 5

Plate 57. Six lines from Plato. Part of an inscription on vellum written by Edward Johnston in April 1934.
In the author's possession.

PATER noster, qui es
in cœlis, sanctificetur
nomen tuum: adveniat
regnum tuum: fiat vo-
luntas tua, sicut in cœ-
lo et in terra. Panem no-
strum quotidianum da
nobis hodie. Et dimitte
nobis debita nostra, si-
cut et nos dimittimus
debitoribus nostris. Et
ne nos inducas in ten-
tationem: sed libera
nos a malo. Amen.

Ditchling 19 Decr. 1941.
Dear [unclear]
This is to wish you a happy Xmas
and to thank you for many
little kindnesses wh. from time
to time you must thoughtfully have
done me — your last kind letter
(of 23.12.41) refers to my "new theory
of lettering" — I don't know what
that refers to [I'm trying to write
a Book — perhaps it will be in it]
— & to let you know that there's
life in the Old Dog yet
with very kind regards Yrs. E. J.
[X wh. is one of them]

Plate 59. A letter written by Edward Johnston on 19 December 1941.
In the author's possession.

BRIGHT QUEEN OF HEAVEN!
GODS VIRGIN SPOUSE

The glad worlds blessed maid!
Whose beauty tyed life to thy house—
And brought us saving ayd.

Thou art the true Loves-knot; by thee—
God is made our Allie,
And mans inferior Essence he
With his did dignifie. ~~~

For Coalescent by that Band ~~~
We are his body grown,
Nourished with favours from his hand
Whom for our head we own.

And such a Knot, what arm dares loose,
What life, what death can sever?
Which us in him, and him in us
United keeps for ever. ~~~

The Knot.

Henry Vaughan, 1621–1695.

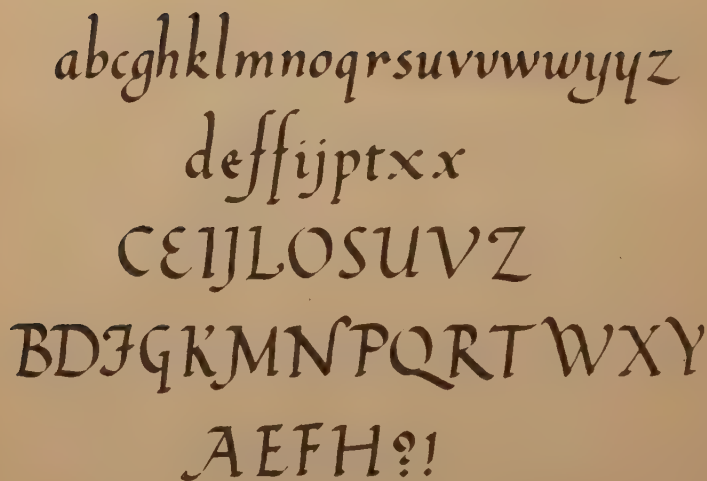
Plate 60. Poem by Henry Vaughan specially written out for this book in a formalised italic hand on vellum by Miss Margaret Alexander. 1947.

With the drawing of this Love and the voice of this Calling

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And to know the place for the first time;
Through the unknown, remembered gate
When the last of earth left to discover
Is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple-tree
Not known, because not looked for
But heard, half-heard in the stillness
Between two waves of the sea.
Quick now, here, now, always—
A condition of complete simplicity
 { Costing not less than everything }
And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one.

*Last lines of
Little Gidding
by T.S.Eliot.*

Plate 61. Lines from *Little Gidding* by T. S. Eliot specially written out for this book on vellum by Mrs Irene Wellington. 1947.

abcghklmnoqrsuvvwwyyz
deffijptxx
CEIJLOSUVZ
BDJGKMNPQRTWXY
AEFH?!


It is indeed a much more truly religious duty to acquire a habit of deliberate, legible, and lovely penmanship in the daily use of the pen, than to illuminate any quantity of texts.

*Plate 62. Examples from Handwriting: Everyman's Handicraft by Graily Hewitt.
Chiswick Press, 1916.*

The most dangerous way in the World
said they, is that which the Pilgrims go.
They told me of the Slough of Despond,
of the Wood & dark Mountains, of the
Hill Difficulty, of the Lions, & also of
the three Giants, moreover; that there
was a foul Fiend haunted the Valley
of Humiliation. Besides, said they, you
must go over the Valley of the Shadow
of Death, where the Light is Darkness.
They told me also of Giant-Despair, of
Doubting Castle & of the Ruins there.
And did none of these things discourage
you? No. They seemed but so many nothings
to me. I still believed what Mr Telltrue had
said, & that carried me beyond them all.

John Bunyan 1628-1688

EXPLORING

On the fifteenth of July I began a careful survey of the island. I went up the creek first. After about two miles the tide did not flow any higher, and the stream was no more than a little brook. On its banks I found many pleasant meadows, covered with grass.

The next day I went up the same way again; and after going somewhat farther I found that the brook ceased, and the country became more woody than before. In this part I found melons on the ground and grape-vines spreading over the trees, with the clusters of grapes just now in their prime, very ripe and rich. I also saw an abundance of cocoa trees, as well as orange and lemon and citron trees.

['Robinson Crusoe']





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